The Textile Mercury

July 3, 1908

Letters from Readers.
The Editor does not necessarily endorse the opinions of his correspondents.

The Proposal for a Top Market

(To the Editor of The Textile Mercury.)

Sir,—In the report of the discussion at the Bradford Chamber of Commerce, recorded in your issue of the 30th inst., we notice a statement by the Mayor that the establishment of a terminal top market in London had been "suggested by the London fishermen." We take leave to say that this is an entire misconception. Such a course, so far from being suggested by the London fishermen, is, on the contrary, very closely deprecated by a majority of their body, and the request conveyed through them to the Bradford Chamber for a consideration of, and the suppression of an objection upon, the question was made directly at the instance, and on behalf of the London Produce Clearing-house, Ealing, by whom the subject was initiated, and of this the Chamber was fully aware when being addressed on the matter. As the Mayor's statement, although no doubt inadvertent, may be calculated to leave a false impression upon your readers, we feel bound to make known an early and prominent mention of this letter in a forthcoming issue of your Journal. We are, etc.,

C. E. B. & Co.


ANSWERS TO CORRESPONDENTS.

J. F. H. (Derby.)—We are, Ashton and Co., Knott Mill, Manchester, and Mr. W. Abell, Becker-street, Ironstone, Derby, are makers of Ribbon Blocking Machines.

J. A. W. (Norwich Bridge.)—For treatment of calculation in cotton spinning see North's Practical Cotton Spinner, Messrs Cotton Manufacturers' Guide, Dando's American Cotton Spinner, and W. Leigh's Practical Cotton Spinner, of which the last-named is the best, but, in our, we believe, the very best, and which is extensively used throughout.

H. K. (Dover.)—We are, H. C. R. (Bolton).—Communication received.

J. C. (St. Petersburg).—Question 18, section 2, ordinary size manufacture—"In what position are the wipers in a plain loom at the moment the shuttle is about to cross the web?", the answer is, "At the moment the shuttle reaches the end of the cloth."—"Answer (a)". The extract of the plain loom collector touches the back of the wiper as it is crossed, and the wiper itself traverses directly with the cradle, and the crank is about to become the web, which is in the top corner of the loom, and the kiver is therefore laid in the back of the shuttle, which is running on the thread. The wiper at this point is in the lower part of the loom, and the shuttle is in the upper part of the loom, and the shuttle and the wiper are in the same position as in the case of a plain loom.

Designing.

New Designs.

Zephyr Cloth.

We give in this issue a washing-country cloth, fast colours, on 7 slaths—2 plain stripes, 5 for quilting (see pegging plan and draft marked A). Reid 80, two in a cent, 30s, twist, 50 picks per inch of 30's worst. Wapping and draft: 69 ends of slate on slaths marked 3, 4, 5, 6, 7, 8, 9, 10, 10 dark brown on same slaths, 12 slaths on slaths marked 12, 1, 2, and 10 dark brown on slaths marked 3, 4, 5, 6, 7, 8, 9, 10, total ends in pattern, 92. Checking the same as warp. Ten to

THE TEXTILE MERCURY.
COTTON TROUSERING.

No. 1.—Indian cotton trousering from the Khetun district, Madras. Lengths, 2 yards 6 inches; width, 36 inches; weight, 7 ounces; count, 36s; depth, 96, four in a bundle, or 112 ends on the inch. 2 in a shed; warp 256; weft and warps 256; four in a bundle; weights, 24 unbleached grey; weft all dark blue, or unbleached grey.

No. 2.—Stone wash as No. 1. Counts of warp and weft 256; 60s and 60s new per yard; warps 4 unbleached grey, 1 mid blue, 2 in a bundle; cambric twill, checked 4 red, 4 dark blue, two in a shed. This cloth is made at Aksa, Bersar.

DESS FABRICS.

Designs 127 and 145 are supplied for this class of goods. Design 147 is a very simple yet very neat pattern on sixteen threads and thirty-two picks, but by employing a point draft as indicated only eight shafts need be employed; taking into consideration, therefore, the number of shafts employed, this pattern is very effective. As developed here it is suitable for a cotton warp and muslin weft piece, as follows:—

Warp. 48s or 40s wool. 60s red. 80s cambric blue.

Weft. All 48s wool. 48s yellow. 40s red.

If a cotton warp be used, as in the first case, the solid squares may be formed by the introduction of an extra weft, under which circumstances it is necessary to consider all the warp and weft together; also cotton warp and weft.

MANTEL CLOTH.

As a mantle cloth, Design 145 may be used in several ways. It is here given, it is too small to prove very effective, but if considerably enlarged the following system of development may be adopted:—

The warp should be of fairly fine wool, say 20s to 25s, medium set, say 300 to 400 threads per inch, with two wefts, one wool or lustrous worsted, the other woolen.

The star figure developed plain should be formed by the woollen weft in rib or twill form; the white portion must be developed in worsted warp, and the solid square portion in the woolen weft.

As a single cloth without extra weft with a cotton warp and lustrous weft made much heavier than the warp supplied above, a good effect will be obtained.

WORSTED TROUSERING.

In Design 135 a spatial weave arrangement has been made for the introduction of colour:—

Warp. 6s. 3s. 4s. black worsted, 8s. 2s. very dark blue or brown worsted, 25s. black worsted.

Weft. 30s. dark blue or blue peacock green worsted. 15s. red 4s.

All worsted.

64 picks per inch.

The sixteen threads of the Campbell twist and diagonal are introduced to give a distinct stripe, in the middle of which go the coloured threads. These threads must be very neutral since they are so prominent. The Max or Campbell twist may be used in the place of the 8 and diagonal, when fewer shafts will be needed, twenty being required in the first case, but only twelve in the second.

DESIGN 147.

perhaps rather large for employing thus, but if a very bold figure be its complement, or if it be reduced in size, it should prove very effective.

In Design 148 the same figure has been utilized on a more comprehensive principle, being placed in all the effective positions possible. Rather more than a repeat is given, in order to give a complete idea of the figure which, if it be repeated, is conceived on the principle already mentioned in one of the articles, in the "Arrangement of Figures." A design like the one under consideration, or more particularly 147, if developed in solid colours, would appear unoriginal if a definite geometrical figure were the prominent characteristic, but if due care be taken to subdue any indication of a figure to show too prominently by the introduction of equally interesting figures, as in Design 148, then the mind, in contemplating each a design, becomes lost in a maze of wonderment as to its origin, as in the absence of any evidence of skill apparent. It will be noticed that in the design under consideration (159) several definite figures are involved: thus we may pick out the square, the star, and also the two figures combined in Design 155, while all these in unison produce another figure, which is almost lost by the repetition of its components, but which is, nevertheless, very marked.